

**Ceteris Paribus**  
for trumpet and computer

**Eric Honour**

# Ceteris Paribus

## for trumpet and computer

### Performance Notes

1. *Ceteris Paribus* is composed for trumpet with real-time computer processing. The current distribution requires a Mac running OS 10.4.8 or later. The computer processing is accomplished with a standalone application called "CeterisParibus." For a copy of the application, please contact the composer at [eric@erichonour.com](mailto:eric@erichonour.com).
2. Performing *Ceteris Paribus* requires the following equipment:
  - 2a. One microphone to capture the trumpet's sound.
  - 2b. A MIDI sustain pedal.
  - 2c. All necessary equipment to capture the output of the microphone and sustain pedal in the computer, including a microphone preamp, audio interface, MIDI interface, MIDI keyboard, and cable(s).
  - 2d. OPTIONAL: headphones or stage monitor, as necessary, for the performer to hear the computer part clearly.
3. The performer controls the progress through the piece with the sustain pedal. At each diamond-shaped mark, the performer should *release* the sustain pedal. He or she should depress the pedal a few beats before the mark, or whenever it is most comfortable. The performer is cautioned that while he or she is in overall control of the timing of the piece, within several sections (e.g. beginning at m. 36) the computer will generate echoes of the performance, timed at the marked tempo ( $\downarrow = 108$ ). The performance will be most successful when the performer synchronizes his or her part with these echoes, during these sections.
4. The performer must press and release the sustain pedal once *before beginning the piece* to turn the system on. This first pedal release will not increment the trigger number shown in the computer application, but the speaker icon at the bottom of the window will light up. After that, each pedal release will be shown in the trigger number window. The numbers match the numbers by the diamond-shaped marks in the score. For rehearsal purposes, the performer may type a trigger number into the labeled box at the bottom of the application window, then hit enter. The next time the performer releases the pedal, it will be the desired trigger number. The left and right arrow keys on the computer keyboard may also be used to step forwards and backwards through the trigger numbers.

### Program Notes

Economists use the phrase "ceteris paribus" frequently. It means "all other things being equal," and they use it when they ignore certain aspects of a situation they study, to focus on the particular causal relationships in which they are interested. I was struck by the sound and meaning of the phrase and decided to compose a piece for trumpet in which each section would explore a specific change while holding other variables constant. The piece is quite systematic in its development, and is patterned on multiple levels by the concept of "all other things being equal." The computer serves to focus attention on the concept as it also uses great economy of means – essentially nothing but variations on the technique of granular processing – and adds enormous complexity to the music without actually bringing anything new to the table. In the same way that the written music for the trumpet results from straightforward compositional processing of germinal materials, the accompanying sound from the speakers is entirely derived from the live performer in real time: all other things being equal, that input causes the sounding output.

**Eric Honour** (b. 1970) is an associate professor of music and director of the Center for Music Technology at the University of Central Missouri as well as a member of the Athens Saxophone Quartet. His compositions have been performed across the United States, as well as in Greece, Belgium, Ireland, England, Hungary, and Italy, including numerous performances at international festivals and conferences. His music has been published by Roncorp, Inc. and Northeastern Music Publications, and recorded on Capstone Records. He has won widespread recognition in competitions for both composition and performance, including the SCI National Composition Competition, the MTNA Collegiate Artist competitions in composition and woodwinds, and the ASCAP Morton Gould Awards to Young Composers competitions. His music has been performed by such notable artists as Quintet Attacca, Q-02, Quintet of the Americas, Thelema Trio, Winston Choi, Mia Hynes, and Quartetto Musicattuale. His composition teachers included M. William Karlins, Stephen Syverud, John Anthony Lennon, Jay Alan Yim, and Budd Udell. He studied saxophone with Frederick Hemke, Jonathan Helton, and Kandace Brooks. He earned degrees in both composition and saxophone at the University of Florida (B.Mus, Performer's Certificate) and Northwestern University (M.Mus, D.Mus.). For more information or to contact him, please visit [www.erichonour.com](http://www.erichonour.com).

# Ceteris Paribus

Trumpet in B $\flat$

for trumpet and computer

Eric Honour

Moderato  $\text{♩} = 108$

1

6

10

14

19

23

26

30 (echo)

33

*ppp* *pp* *mp* *mp* *pp*

*p* *mp* *mp* *mp*

*p* *mp* *mf* *pp* *p*

*mp* *pp* *pp*

*pp* *p* *mp* *mf* *mp* *mf*

*p*

*mp* *f*

*pp* *sub. mf*

*mp* *mf*



Musical staff 1 (measures 36-40). Dynamics: *f*, *fp*, *f*. Includes a 5/4 time signature change.

Musical staff 2 (measures 41-45). Dynamics: *f*, *fp*, *f*, *mf*, *f*, *mf*, *mf*. Includes a 5/4 time signature change.

Musical staff 3 (measures 46-48). Dynamics: *f*, *mf*, *f*, *mp*. Includes a 5/4 time signature change.

Musical staff 4 (measures 49-51). Dynamics: *f*, *mp*. Includes a 3/4 time signature change.

Musical staff 5 (measures 52-54). Dynamics: *mf*, *p*. Includes a 3/4 time signature change.

Musical staff 6 (measures 55-56). Dynamics: *mp*, *p*. Includes a 3/4 time signature change.


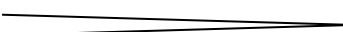

Musical staff 7 (measures 57-59). Dynamics: *mf*, *p*, *mf*, *p*. Includes a 3/4 time signature change.

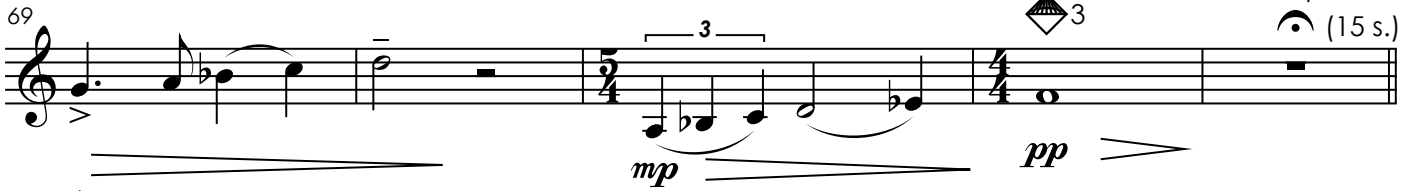
Musical staff 8 (measures 60-64). Dynamics: *mf*, *f*, *mf*. Includes a 3/4 time signature change.

Musical staff 9 (measures 65-69). Dynamics: *f*, *ff*, *mf*. Includes a 3/4 time signature change.

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Electronics solo  
Insert cup mute

69  3   (15 s.)

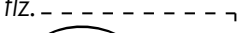


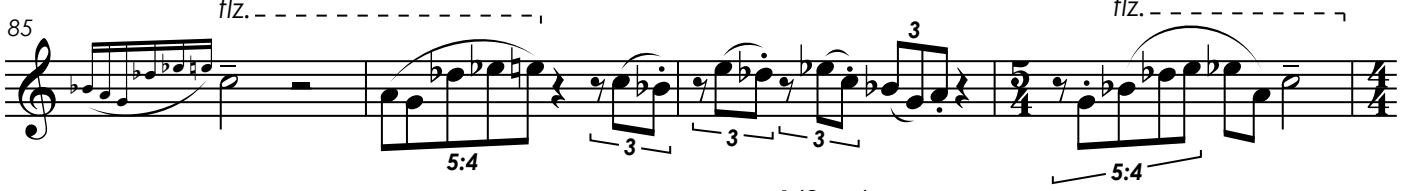
74  4 Cup mute *p*  *mp*



80 *flz.*  *mf*

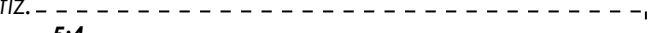



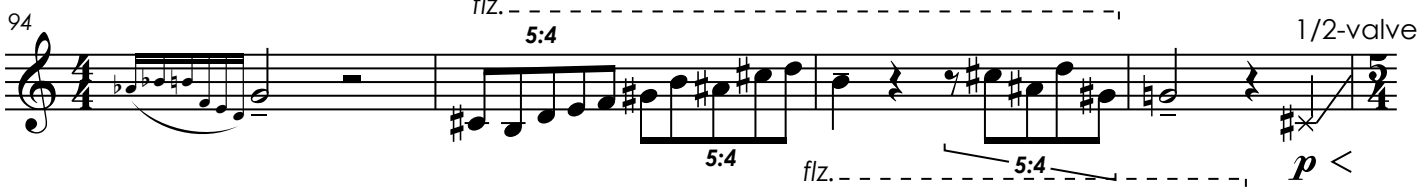
85 *flz.*  *mf*

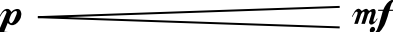


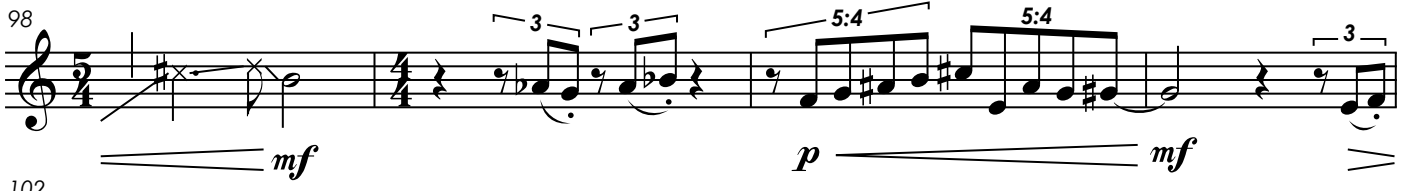
89 1/2-valve *p*  *mf* *p*  *mf*



94 *flz.*  *p*  *p* <



98 *mf* *p*  *mf*





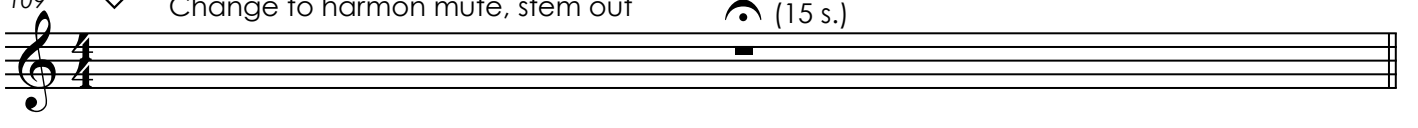
102 *p*  *mp*



105 *p*  *mf* *p*  *pp*



109  5 Electronics solo  
Change to harmon mute, stem out  (15 s.)





Harmon mute, stem out

110 *mp* *mf* *mp*

112 *mf* *mp*

114 *mp* *mf*

116 *mf* *mp* *mf*

118 *mp* *mf*

120 *mf*

122

124 3 3

127

129

*f*

131

*pp* *f* *pp*

134

*f* *pp* *mf* *f*

136

*ff*

139

*mp*

143

7 Electronics solo  
Change to straight mute (15 s.)

*f* *mp*

146

8 Straight mute

*mp*

150

9

*mp*

154

10

*mp*

158

161 11 > (echo) *pp*

165 12 *mp* 3

170 13 *mf* 3

174 14 *mf* *mp*

179 15 Electronics solo Remove mute (15 s.)

182 16 ord. 3 *mp* *mf* *mp*

185 *mf* *p* *mf* 6

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187 *mp* *mf* *f* *sub. p*

Musical staff 187-190: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic markings are *mp*, *mf*, *f*, and *sub. p*.

190 *f* *mf* *mp* *mf*

Musical staff 190-193: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic markings are *f*, *mf*, *mp*, and *mf*.

193 *mp* *mf*

Musical staff 193-196: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic markings are *mp* and *mf*. A '6' is written below the staff.

196 *f* *p* *pp*

Musical staff 196-199: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic markings are *f*, *p*, and *pp*. A '6' is written below the staff.

199 *p* *mp* *f*

Musical staff 199-202: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic markings are *p*, *mp*, and *f*.

202 *mf* *f*

Musical staff 202-205: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic markings are *mf* and *f*.

205 *mf* *mp* *p*

Musical staff 205-208: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic markings are *mf*, *mp*, and *p*. A '5' is written above the staff.

208 *mf*

Musical staff 208-211: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic marking is *mf*.

211 *p* *mf* *p* *mf*

Musical staff 211-214: Treble clef, 4/4 time signature. The staff contains a series of eighth-note chords with slurs and accents. Dynamic markings are *p*, *mf*, *p*, and *mf*.

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214

*p*

217

*f* *mf* *mp* *p* *mp*

221

*mp*

224

*mf* *mp* *sub. f*

228

*mf*

232

*mp*

237

*mf* *mp*

241

*p*

245

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251 *morendo*  18  \*

\*Note: Stand motionless until electronics stop sounding.